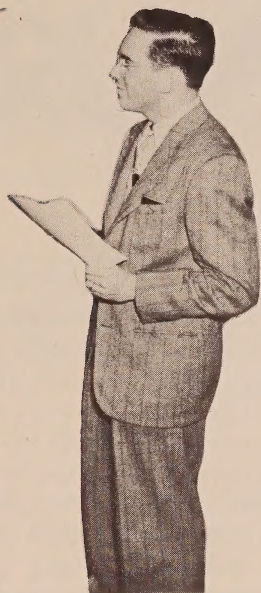


IBS BULLETIN

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NOVEMBER, 1946

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"THIS IS THE INTERCOLLEGIATE BROADCASTING SYSTEM"



Editor:
Sonia-Jane Brown
Evelyn Belov

I. B. S. BULLETIN

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THE COVER: This month's cover shows members of the Brown Network from past and present. The silhouetted figure symbolizing the numeral one is Walt Neiman, the Assistant Program Manager of WBRU this year, and supervisor of the 10th Anniversary celebration. The two figures in the numeral zero are Ralph Arnold, '43 and Vincent Luca, '42, Technical Manager and President respectively. They are stringing wire through one of the steam tunnels connecting the studio and dormitories.

Officers of the Intercollegiate Broadcasting System:

George Abraham, Chairman
David Borst, Technical Manager
David Linton, Program Manager
Sonia-Jane Brown, Station Relations
 Manager
Alan Rich, Music Director
Harriet Linton, Research Director
Kurt Shell, Director of International
 Broadcasts
Paul Yergin, Assistant Technical Manager
 in charge of Design
Gladden Houck, Jr., Assistant Technical
 Manager in charge of Facilities

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Sheldon Sprague
Howard Tompkins
William Tuller

ADVISORS:

William E. Sullivan
Thomas J. Wertenbaker

Yankee Network To Air WBRU Anniversary Show

The Yankee Network, with 23 stations in the New England states, will broadcast WBRU's tenth anniversary program on December 4, from 8 to 8:30 PM. Originating in Brown's Alumnae Hall, the broadcast is the first campus station production to be carried by a major network.

The broadcast, written by Charles Scovill Jeff Boll and Walter Neiman, marks ten years--to the day--from the initial message George Abraham sent from his dormitory room to Dave Borst, tuned in for the "broadcast" in his dorm. Equipment consisted of a microphone and audio lines--no more.

The anniversary show dramatizes the experiences the two men had in sending programs to other students, and in perfecting true radio transmission to all points on the campus through carrier-current.

Incorporating highlights from the history of the station, the half hour program turns back to the days when the station was first recognized by the campus paper, through its career as BUBC, up to the present. Also included are scenes to recreate the first broadcast, acquisition of, and furnishing of larger and more convenient quarters, visits of distinguished station visitors, and outstanding broadcasts. Early in its career, in 1942, the station short-waved a broadcast to England, salute to university students.

The anniversary show will also outline the way the station operates by means of a dramatization of the functions of various departments. President Wriston, of Brown University, will talk briefly on the role the station has played in campus life, and the station's founders--George Abraham and Dave Borst, will be interviewed.

About 800 guests--members of the faculty and administration of the University, representatives of the local radio stations and newspapers, and the many friends of WBRU--will attend the broadcast. All of station WBRU's alumnae have been invited to attend both the broadcast and the informal reception to follow.

The Yankee Network is providing equipment and engineers for the program, and they will supervise the technical end of the production. The broadcast will be recorded in the studios of WEAN, local Providence station, so that copies of the half hour's program may be available to all other IBS stations.

THE TEN YEARS of existence of a radio station on the campus of Brown University, the first such station in the country, have been characterized by many ups and downs, anxious experimentation with radio transmitting signals, the sometimes difficult work of "breaking the ice" to administration officers--and a gratifying number of fine and unusual broadcasts.

IN THE BEGINNING...

Dave Borst and George Abraham had both experimented with various phases of radio before coming to Brown. The summer before he entered college, George had devised a system for hooking up several radios to one, for the purpose of relaying messages. After two months of college had proved to him that his studies wouldn't be too arduous, he checked into his dorm after a Thanksgiving vacation--with all of his radio equipment. Only a few days later, on November 30, 1936, he began operating a communications unit in his dorm, enlivening his messages with recorded musical interludes. Demand from his fellow students encouraged him to extend the communications system across a street to another dorm.

The story of George's venture was published in the campus paper, and carefully read by Dave Borst. Dave felt that the system was exactly what his dorm needed; George was readily convinced that Dave should install another "branch" system. Before long, several "stations" were installed--in the infirmary and newspaper office--devised so that messages could be sent as well as received on each set.

ANOTHER YEAR

The second year of the life of the Brown Network (so called because its wired net is strung all over the campus) was marked

W B R U F i r s t

by the advent of "studios" in George's room in Slater Hall, equipped with playback machines, microphones, and even a switchboard for routing programs. There was a ten-watt P.A. amplifier with 2 mike input, 8 mikes, crystal phono-pickups, loudspeakers and two radios. The station subscribers were organized in their dorms under section managers, who, by then, were the only ones permitted to talk on the line.

The section managers were in charge of the installations in their dorms, where the network wires were connected into the control grid of the output tube on each student's radio receiver; volume and interference were controlled by resistors in series. These receiver sets were also fixed with a toggle switch, allowing the listener to cut out the net if he chose. The system was grounded in a-c return wires, or a-c/d-c light plugs.

To install the 16,000 feet of enameled wire to the dorms, network men climbed and crawled over the roofs of all buildings on campus. Two main circuits were used; one for transmission to regular subscribers, another provided the communication circuit for the section managers. Meanwhile, there were complaints coming

- The Decade

from the Dean's office about hazards to life and limb; more from the Bursar who worried about the insurance company's displeasure at the sight (and potential danger) of wires strung through branches of Brown's historic elms. This particular battle ended when the hurricane of 1938 destroyed most of the trees in question.

But there were still other problems to be solved. The main studios and switching equipment were located in George's room. A great deal of space was occupied by equipment; performers took up the rest of it. So George's roommate retired to his pocket-sized bedroom for all practical purposes, and George took over a large and icy room in the basement for his own study.

WANTED: ENCOURAGEMENT

As the network progressed, the administration began to show its skepticism of the whole idea. One dean gave limited permission for operations, and approved installation of the wires. A month later the network was refused permission to operate. Four hundred students, and many faculty members petitioned the committee on student activities, outlining the aims

and possibilities of the network. As a result, the Brown Network appeared as an authorized student activity, with the understanding that it be forbidden to accept commercial broadcasts.

Therefore, when the Network group wanted to broadcast a Brown-Dartmouth football game from Hanover, it was necessary to take up a collection - of nickels and dimes - to pay for line charges. The response was encouraging, for the students were glad to help the station play still another important role on campus.

In the fall of 1938 the administration permitted the network to solicit local advertisers, so that the station could be self-supporting. There were restrictions on the permission, however. Profit to any member of the staff was forbidden; a list of prospects had to be submitted to a dean for approval; the list of prospects was limited by location; books had to be kept, and checked by officials of the University; and, the permission was liable to recall at any time.

Moderate success crowned the efforts of the business department; enough funds to allow the staff to abandon its practice of purchasing equipment, footing all the bills, did come in. The business department soon learned how to deal with delinquent accounts. When the town tailor ran up a bill for \$70, and refused to pay, it was discovered that George's new suit had been made by him, and was still unpaid for. The suit was charged against the tailor's advertising bill and both debts were settled without payment.

THE WIRED WIRELESS

The major disaster to the overhead lines system brought about by the hurricane, a

(continued on page 20)

Where Do They Go From Here?

What happens to the presidents of a campus station, or to any of its officers, after graduation? Do many of them go into radio work, or do they take up other work for which they were preparing in college? How many are in related fields?

A quick survey of the recent events in the lives of WBRU's past presidents shows that about one fourth are now in radio or related fields. However, valid conclusions are impossible at present, for many of them have just returned from service and are back at college, or have only recently graduated and are not yet in the position of their choice.

Here's what Brown Network's past presidents are doing:

George Abraham, '40: Works for the Naval Research Laboratories. Is Chairman of IBS Executive Committee, and member of IBS Board of Directors.

Myron Curry, '41: Served in army during the war. Presently Continuity Director of station KMBC, Kansas City.

Vincent Luca, '42: Just returned from service in Army's Chemical Warfare Division; may return to medical school..

Bill Saunders, '43: Worked on some AFRS stations during the war. Currently employed as an announcer at WTRY, Troy, N.Y.

Jack Lennon, '43: Graduated college in June, after his army release. Current job unknown.

Bill Saviano, '44: Presently at Yale Medical School.

Herb Barlow, '45: Returned from Navy; is studying law in Washington, D.C., to be a patent attorney.

Will Farrell, '46: Graduated from College. Present work unknown.

Don Burnside, '46: Returned to Brown to complete engineering studies.

Bill Murphy, '46: Returned to Florida after graduation. Presumed to be employed at a radio station there.

Ralph Waters, '45: Returned to Brown, after war service with the Navy, to study engineering.

Roy S. Fine, '45: Served in the army, present whereabouts unknown.

Gordon Graham, '45: Engineering student; has worked for Westinghouse Electric for the past two years.

Dave Owen: Still at Brown

Bernie Frechtman: Present Program Manager of WBRU.

WHCN HAS NEW OFFICERS

Three board positions on station WHCN, the Crimson Network at Harvard, were filled by elections held November 12. Harold P. Field is new President of the station; the Program Manager is Leonard M. Passano III; John McGrew was elected Technical Director. Gerald Genn, who worked on the Crimson Net before going into the Army, has been serving as Advertising and Production Manager this fall.

4 New Stations!

In a flurry of activity, four new groups joined IBS in Trial Status in just two weeks. The new members of the System are:

Carnegie Institute of Technology:

WCIT, the campus station at this school, has been operating for several weeks. The station hopes to be a full Member of IBS in the near future. Staff includes:

Ephraim Abramson....Station Manager
Robert Parks.....Production Manager
James Woodford.....Chief Engineer
David Crantz.....Program Manager
Ernest Lowenstein...Business Manager
George Kimberly.....Faculty Advisor

University of Oklahoma:

The Radio Department of the University of Oklahoma has been granted Trial Status. Station will be under the supervision of Sherman Lawton, head of the department.

WHC BROADCASTS GAME FROM HAVERFORD

WHC, Hamilton, carried the Hamilton-Haverford game from Haverford, with the cooperation of the WHAV staff, over 350 miles of leased wire. Ed Kelly, station president, claims this is the longest remote yet run by a campus station. Anyone know a longer one?

WHC is installing a new patch panel, console, and modulator, at a cost of about \$450. The station still has a few technical difficulties, but they are being ironed out.

Knox College:

This prewar IBS station has rejoined the System; the present group hopes to have the station in operation soon. The students who are reviving the interest in radio on the Knox campus are:

James S. Moser.....President
Robert S. Strauss....Business Manager
David J. Heller.....Technical Manager
William D. Morrow....Program Manager
Robert M. Putnam.....Faculty Advisor

Olivet Nazarene College:

This Illinois college will be on the air as soon as a transmission system is installed, as they already have a studio and control room. The facilities include a speech console; 2 dual speed turntables; 3 cutting tables; 4 mikes, with 2 more on order; a remote studio and an office.

The station, to be called WONC, will be under the supervision of George A. Snyder, the Director of Radio. Other members of the radio department include Bernie Smith, Supervisor of the Workshop; Marvin Carmony and Elmer Davenport, Engineers; and Clarence E. Moore, Supervising Engineer.

Radio students at Olivet now use WJOL, standard station in Joliet, for broadcasts. Presentations include Afternoon Meditations, an inspirational show, and Highlights in Music, outstanding music from the classics.

A HEARTY WELCOME TO OUR NEW MEMBERS! We are looking forward to the time you are on the air.

WYBC PLANS MOVE TO NEW STUDIOS

Yale's active campus station, WYBC, is planning to move to new studios in the Student Activities building before the end of this year. At the same time, the hours of broadcasting will be extended, to make full use of the talents of the 51 present board members and all freshmen who complete station competitions.

Recent noteworthy programs have included a description of a cocktail party honoring Martha O'Driscoll, Hollywood star, and remotes of undergraduate songfests from local restaurants.

UCBS ON AIR FOR FALL TERM

The Husky Network, operating station UCBS on the University of Connecticut campus, went on the air for the fall semester November 12. Station is applying for full Membership and hopes to achieve that status in the near future.

"OFF-THE-WIRE" INTERVIEW SHOW USES WIRE RECORDER

WKCR, Columbia's IBS station, is using a portable wire recorder for a twice-a-week series of interview shows. Prominent students and faculty members at Columbia and notables in New York City are interviewed for the program. Show is produced by Jim Cattell and Bernie Stollman, who record the interviews for broadcast.

WPRU FORESTALLS DISASTER

According to a recent AP story, station WPRU at Princeton managed to warn students of an approaching convoy of University of Pennsylvania students "presumably to paint the campus" the night before the Princeton-Penn game. Airing the warning brought out some 400 Princetonians to block all approaches to the campus. Penn

foray was a revenge move for painting job Princeton students did on the Penn campus the day before.

BUCKNELL STAFF FOR TERM ANNOUNCED

Jeane Morgenthal, Director of WBRG at Bucknell, has announced the station's staff for this year. Walter Noll is Business Manager, with Gloria Child Advertising Manager. Audrey Johnson is Office Manager. The Dramatics department includes Clint Morantz as Director, with Sally Titus and Ted Titelo as his assistants. Jane Farr is Script Director, Gladys Kurtz Director of Music, while Charles Hafey and Carole Fox work on special features. The rest of the staff includes Robert Miller as Chief Engineer and Jean Rolka as Publicity Chairman. Faculty advisors this year are Harry V. Newkirk and Walter Bueffel.

WBRG's schedule calls for 39 broadcast hours a week, including a seven hour program each Sunday. The Program Department has utilized the IBS survey, insuring Bucknell listeners of the type of programs they like best.

NEW SPORTS SHOW ON WBRU

Bill Roach, the Brown Herald's sports columnist, has started a series of weekly shows on WBRU. "Brown Sportscast" gives the news of current games, and predictions of Ivy League games of the current weekend.

INCIDENTAL INTELLIGENCE

Station KUTA, Salt Lake City, recently awarded a radio to the student at the University of Utah who showed up at the Student Union building in the loudest shirt and tie. Contest was broadcast by KUTA.

THIS MONTH

UNION CELEBRATES FIFTH BIRTHDAY

UCRS, "The Voice of Union College" is celebrating its fifth anniversary of campus broadcasting, coincident with the tenth anniversary of WBRU, the home of campus broadcasting. With its thirty-year background of radio endeavor, including operation under call letters WZXQ, WLR and W2GSB, the Union College Radio Society is proud of this newest activity of radio on the campus. "The Voice of Union College has grown, in its short life, to be one of the most important phases of campus life at Union.

As the sixth year of UCRS' place on the airwaves begins, the station staff members look forward to the completion of the major portion of its new studios. These studios, and the equipment furnishing them, were designed by the IBS Technical Department, who worked with the Radio Society and the college administration. Much of the technical aspect of the work has already been published in the "Bulletin"; further reports will be published as the work progresses. UCRS' is considered a "model" installation, and can well serve as an example for other colleges seeking studio designs.

For the first time in its history, UCRS has a regular assigned faculty advisor, Mr. B. C. Robbins, teacher of speech and radio script writing at the college. In addition to his advisory position with UCRS, Mr. Robbins is advisor to the dramatic society. The student staff has also been augmented by the return of many former staff members, among them a former

president--who has resumed that position --and two former program managers who've taken over the offices of program and technical managers.

KAEO SETS DATE FOR INAUGURAL BROADCAST

Charles H. Broadhurst, Jr., President of KAEO, trial station at the College of the Pacific, has announced that the inaugural broadcast of the station is tentatively set for December 2nd. Installation of the equipment had been delayed in anticipation of new quarters, and is under the supervision of Lee Berryhill and Jim Ludlow, KAEO's engineers.

TURNABOUT IN FOOTBALL BROADCASTS

Staffs from WHAV and WES were on hand in Middletown, Conn. on November 2 to broadcast the Haverford - Wesleyan football clash. Each staff had its own equipment, broadcast to the home campus (WHAV rented a line for the broadcast). During the half the announcers interviewed the staff of the rival station, bringing the opponent point of view on the game to each campus.

MERRY-GO-ROUNDER VISITS WSRN

Drew Pearson, author of the syndicated column "Washington Merry-Go-Round," will be the guest of honor at a WSRN banquet the 27th of this month. After the dinner he will speak to the WSRN staff, and discuss some aspects of his radio broadcasts. Pearson is an alumnus of Swarthmore.

(continued on page 18)

SERIOUS MUSIC

ON RECORDS

by
Alan
Rich

This season brings with it the greatest number of new record releases since well before the war. Manufacturers seem to have solved most of their reconversion problems: record surfaces have almost returned to their prewar quality, and the welter of defective discs that plagued collector and dealer alike have now diminished considerably. However, the much advertised postwar recording techniques still seem to be something of a myth.

Compare, for example, Victor's prewar recordings of the Boston Symphony Orchestra with their latest BSO discs. The 1940 recordings are almost breathtaking in their realism, clarity, and downright beauty of tone; the 1946 recordings are overbrilliant to the point of harshness, have a dynamic range that sounds fine in Symphony Hall but not in your home. And there's a hall echo that blurs each note into the one following it. Columbia has solved some of its orchestral recording problems, but still has a long way to go. Their recordings are often so brilliant that there's no bass at all, or so boomy that the strings are all but inaudible.

Recordings recently brought over from Europe, either on domestic or foreign labels, indicate that our American engineers have much to learn.

As for a promised return of many superb recordings deleted from catalogs during the war, they're making a comeback on a painfully slow scale. Newly recorded chamber music of Mozart, Brahms, Beethoven, and albums of great lieder reach the shelves of the larger record shops at the rate of about five a month. Since most dealers have built a waiting list of

five hundred customers for each of these "rarities", the average collector's no better able to stock up on long wished-for records than he was during the war. Patience is still the watchword.

Now for a look at the most noteworthy of the new albums; Columbia has issued an album of Bach's great D Minor Clavier Concerto, performed by Eugene Istomin, and the Busch Chamber Players. 20-year old pianist Istomin marks his record debut with a performance notable for its clarity and rhythmic precision, and a rare knack for good ensemble playing. A rather cold approach, which might disappoint those who lean toward the more romantic style of Bach interpretation, has an air of authenticity that seems more pertinent to the music at hand. The Busch orchestra provides a taut, rhythmic backing, with the proper amount of flexibility in the slow movement.

A choice Victor release is Sir Thomas Beecham's performance (with the London Philharmonic) of Haydn's Symphony No 97. This, some of the grandest music I know, has a tremendous sweep and majesty that is not always thought of in connection with Haydn. An old Victor recording by Hans Weisbach, now deleted from the catalog, gave this work an extremely vital performance. However, Sir Thomas' version smooths down the rough edges, and comes closer to the popular conception of what Haydn should sound like. I'd like to own this set for its elegance and refinement--if I didn't have the old Weisbach recording. Incidentally, the Beecham album is splendidly recorded.

Another Victor release--again featuring Sir Thomas--is a single record of Mozart's Seraglio Overture. It is a truly delightful reading, but the recording is not worthy of it. The composer's quaint use of bass drum, cymbals, and triangle are sadly muffled. However, these instruments can be heard on a good machine.

Columbia recently issued an unfamiliar work of Beethoven, the String Quintet in C Major, Opus 29. An early example of Beethoven's art, and a great one, this quintet deserves more frequent hearings. At the risk of heresy, I should like to express a preference for the old Lener Quartet performance over the current one by the Budapest group. The Leners play with a more genteel, relaxed spirit, allowing the work to bubble forth under its own considerable power; the Budapest musicians seem too conscious of the fact that they are playing Beethoven, and try to get too much out of the music. Also, the Lener recording, probably ten years older than the Budapest, sounds far more like a group of musicians than does the thin wiry sound which the 1946 Columbia engineers have captured on discs. The second violist in the new set is Milton Katims, in the older set, William Primrose.

Speaking of Mr. Primrose, he's recorded an album of modern works that makes more interesting listening than one might think. Of the works by Arthur Benjamin, the Elegy, Waltz and Toccata, in particular, have a wonderful long-breathed melody that the Primrose viola turns to pure gold. The Roy Harris numbers are worth hearing, too. Vladimir Sokoloff accompanies admirably at the piano, and Victor has done some of its best recording in this set.

Another newcomer to records is Mahler's lovely song-cycle, Songs of A Wayfarer. The album also serves to introduce the beautiful voice of young Carol Brice. Fritz Reiner and the Pittsburgh Orchestra accompany with delicacy and taste, and the recording, for all I've said, and heard against Columbia, is surprisingly good.

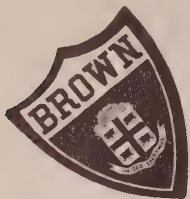
Obviously, Columbia is trying to build up a backlog of American-made recordings of the standard repertoire, but why they should replace the superb Beecham album of the Cesar Franck symphony with one by Ormandy and the Philadelphia Orchestra is not clear. The Ormandy performance is straightforward enough, and clearly recorded, but has no reason for existence that I can see. The same goes for their release of Rodzinski's reading of Brahms' First--also an acceptable set, but certainly in no class with Weingartner's.

A welcome addition to the Columbia catalog, however, is the recording of the First or "Spring" symphony of Schumann. Erich Leinsdorf's performance with the Cleveland orchestra is first-rate.

A connoisseurs' item, but one that should gain general favor, is an album of Rachmaninoff's songs, movingly sung by Jennie Tourel. Due to Columbia's engineers the fine piano accompaniment of Erich Itor-Kahn sometimes sounds in the next room.

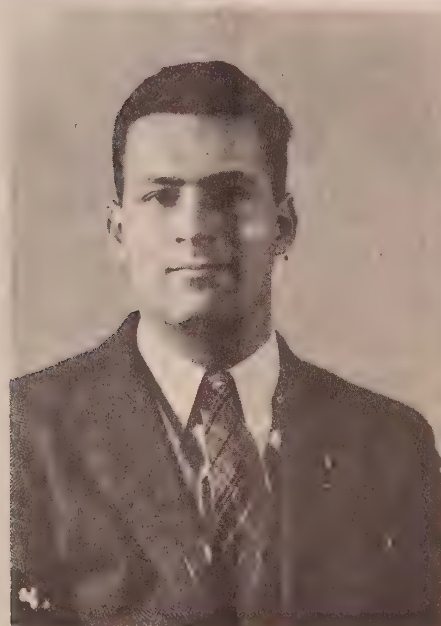
If you're looking for new recordings of the classical "hit parade" Victor's new set of Rachmaninoff's Second Piano Concerto should satisfy. Artur Rubenstein may not be all that Victor's publicity department claims, but he does know how to play music, and his support by Vladimir Golschmann, the NBC Symphony and the sound engineers is all one could ask.

And, if you're all set for a good cry, you might try Koussevitzky's new album of Tchaikovsky's Fifth. Certainly the Russian conductor wrings the last bit of pathos out of the music, and if my own tastes lean toward a more restrained presentation of the music (such as the recordings by Beecham, or, surprisingly enough, Ormandy) that's strictly my own business. The new recording is well above the recent Boston Symphony caliber, but it's still a good idea to keep your hand on the volume control if you live in an apartment.



PHOTO

HIGH



1) Dramatic group of Brown University and Pembroke College broadcast a student-written skit. 2) Dave Sarnoff, Jr. '42, and George Stuckert, '42, string wires on a dormitory roof. 3) Chairman George Abraham, '40, Technical Manager Dave Borst, '40, and Operations Manager John Baily at the controls of the Brown net

LITES of WBRU



4) George Abraham, founder of the Brown Network, and of IBS. 5) Brigadier General David Sarnoff, Chairman of RCA, and his son at the controls--then located in George Abraham's room. 6) Jonathan Duthie, '42, conducting a MAN ON THE CAMPUS program.

Guide To Publications

In response to the numerous queries on radio write-ups--material dealing with events, trends, programs and personalities in the industry--we've compiled a list of publications that are of interest to station staff members. An evaluation of the material in each publication is included.

PUBLICATIONS

BILLBOARD: This weekly magazine originated as a circus and vaudeville trade paper. It now covers theaters and radio usually treating the latter on a "status quo" basis. General radio coverage has slipped since the whole department was revamped several months ago.

VARIETY: Weekly newspaper with original coverage of theaters, movies, orchestras and the whole entertainment field. Radio department is excellent; does a tip-top job of reporting on trends in the industry and portraying the over-all picture revolving around specific events. This trade paper is a "must" reading!

BROADCASTING: Weekly trade for the radio industry. Gives detailed information on changes in station staffs, FCC actions; runs a good classified section, much material on sponsors and business. Stories on general radio interests, such as clear channel allocations, are slanted to suit the reactionary viewpoint of the editor. All in all, good radio coverage, but allowance must be made for editorialization. Recommended for IBS stations.

RADIO DAILY: Includes much the same material covered in "Broadcasting", but on a day-to-day basis, and without the obvious editorial slant. Unimportant material often emphasized because sufficient real news--enough for a daily trade--is lacking.

DOWN BEAT AND METRONOME: Weeklies having most to do with popular music and orchestras, plus much info on radio appearances and reviews of current popular recordings. Useful for continuity writers and program people working with popular music.

FM, FM & TELEVISION: These two papers carry all current news on developments and problems peculiar to the field. Of passing interest except for those in FM and/or television work.

RADIO AND TELEVISION NEWS: Weekly trade paper published on the west coast. Hopes to compete with "Broadcasting". May, in the near future, carry a column of news about IBS stations.

RADIO BEST: Scheduled for publication early in December, this magazine is designed as a critical journal -- and program guide, for the general public. If it lives up to its promises, it should be a good paper to have around.

AER JOURNAL: Monthly, published by the Association for Education by Radio. Carries material on radio workshops and courses, plus material on Alpha Epsilon Rho, radio fraternity.

PRINTER'S INK, TIDE, ADVERTISING AND SELLING, ADVERTISING AGE, EDITOR AND PUBLISHER, THE ADVERTISER: Magazines aimed at an audience of publication, advertising and radio personnel. They do contain much information on general advertising, but otherwise are lacking in interest.

RADIO COLUMNS

The radio columns listed below are not "run-of-the-mill", and do not carry any program listings or "gossip". They are concerned with the over-all picture of radio, and contain a good portion of critical material.

LOU FRANKL, in the "New Republic". "In One Ear", Frankl's very readable column contains good critical analysis of policies and practices in radio. The former editor of "Billboard" brings his experience as a station man and writer into play in commentary well worth reading.

JOHN CROSBY, in the "New York Herald Tribune". Here's a lively column, written by a man who doesn't even see the station news releases--he simply turns on a radio and comments on what he hears. His analysis of the failures of programs to appeal to large segments of the public and criticisms of specific programs are excellent. Perhaps too excellent for the comfort of some radio writers!

JACK GOULD, in "New York Sunday Times". Gould heads a department that puts out excellent weekly publication material. His own articles discuss matters of good and bad program taste; give critical analysis of shows; show concern about the hows and whys of good public service programming.

SEYMOUR PECK in "PM". This column isn't regular, but when it does appear, its concise and sharp comments on programs are splendid. Peck tends to concentrate on panning corny and worse programs--but he does it well!

ALBERT WILLIAMS, in the "Saturday Review of Literature". "Listening" makes an infrequent appearance in this mag. Presently, Williams is discussing the over-all organization of the radio networks, and will probably analyse the methods of operation and presentation of programs. On the whole, good material, but too erratic in appearance to be useful.

Letters to THE Editor

Miss Sonia-Jane Brown
Station Relations Manager
IBS - 507 Fifth Avenue
New York 17, New York

Dear Sonny,

Having been in the Navy for a while, and away from WKCR, the October 1946 copy of the IBS "Bulletin" is the first I've seen. Let me add my belated but nevertheless sincere congratulations to the hundreds you must have already received.

The "Bulletin" not only made a hit with all the IBS stalwarts at the station but also received high praise from the leaders of other campus activities and from members of the faculty. The "Bulletin" is not only a step forward in the new--"peacetime"--IBS setup, but moreover, is an added aid in helping me promote IBS and WKCR on the Columbia Campus.

Very sincerely,

CULLEN P. KEOUGH
President

WPRU TO BROADCAST OVER WAAT

Arrangements have been made with station WAAT, Neward, for the broadcast of two program series prepared by the staff of WPRU, Princeton. A half-hour weekly forum and a variety show featuring WPRU talent will be fed to WAAT by wire line.

The Princeton station recently purchased a Collins four-channel remote amplifier for use in originating these and other remote broadcasts.

THE BEST

BOOKS

PROFESSIONAL RADIO WRITING
Albert R. Crews

(Houghton Mifflin - \$4.00)

The NBC-Northwestern radio courses have not only turned out some 500 well-trained radio people; they have produced the best textbooks on radio that have hit a full market. The third book in the proposed series of five, Albert Crews' *PROFESSIONAL RADIO WRITING*, does not make the mistake of presenting the would-be radio writer with a group of formulae on the format and phraseology for the different types of radio shows, followed by lengthy examples. Instead, Mr. Crews discusses the problems peculiar to writing for radio, and the mechanics involved--and only then does he go on to particular program types.

"Writing, for radio or any other medium is a way of life, and involves constant reflection on the writer's discoveries about life, and of the distillation of these observations and reflections into artistic creations. It is", says Crews "the phenomenon which occurs when the personality of the author reacts so very strongly to what is going on around him that the reaction itself creates a new quantity." He continues, explaining an artist--writer--draws from a reservoir created from his experience and reaction to experience, and that one can fill the reservoir by extracting something from every happening.

What the writer creates from the distillation of his experience depends on what he wants to tell. He must know his market, the ultimate consumer of the particular radio program; he must know the

demands of radio's aural style; the restrictions put on him by stations in the interests of good taste; and something of the style in which radio material is prepared for use. Then, and only then, can he attempt to write specific types of radio programs.

Mr. Crews did a particularly fine job in the last part of the book, with detailed analyses of the problems involved in preparing specific types of programs. Much attention is paid to setting scenes, making the material appealing to the ear and to the proper openings and closings of all material.

For anybody's money, this is the top book in the radio writing field, because of the completeness of the material and the clarity of the explanations. Perhaps the very top writers don't need such a discussion of radio writing; but certainly there are no beginners who can afford to be without it!

RADIO IS YOURS
Jerome H. Spingarn

(Public Affairs Pamphlet #121 - 10¢)

This short pamphlet has an analysis and summation of the arguments that've been flying around ever since the publication of the FCC Blue Book--namely, the question of regulating radio programs and restraining certain advertising excesses.

Spingarn, who is in favor of more stringent regulation, discusses the trend which led to this demand, and the place of the listener as the final arbiter of radio's programs.

THIS FASCINATING RADIO BUSINESS

Robert J. Landry

(Bobbs-Merrill - \$3.75)

As radio editor of "Variety" and a program executive at CBS, Robert Landry had lots of time to learn everything about radio. He has set down the "all" of it in one of the breeziest factual books on radio--crammed full of interesting highlights of radio's history, illustrated with excellent examples of the many aspects of the business, and written in a manner that compels the reader to whiz through the book from beginning to end.

Here are studies of the roles stations play in different sized communities, a vivid re-telling of the old ASCAP net-work fight; a fine description of the interdependence of all phases of a complex business. A painless way to learn about radio business in general, with a maximum of entertainment as reader-bonus!

Don't miss it!

S-J.B.

MUSIC IN RADIO BROADCASTING

Gilbert Chase, Editor

Contributors: Belviso, Bennet, Black, Chotzinoff, Dunham, Graf, Hall, LaPrade, and Mamorsky.

(McGraw Hill - \$1.75)

Here's one of the most important and fundamental contributions professional radio has made to the college broadcaster since books on the subject have been written. A model of conciseness, the 142 pages of MUSIC IN RADIO BROADCASTING are crammed with the very kind of straight-from-the-shoulder advice that

has been so much in need ever since college broadcasting came of age. I wonder that I managed to help run a station without it!

Based on ten sections, by as many experts in their respective fields, MUSIC IN RADIO BROADCASTING spans its subject from building and producing the musical program, through the specialized fields of composing and conducting, to musicology, music rights, and opera in television. Obviously, some of these sections are far afield of campus broadcasting; nevertheless, they are invaluable stimulants to the reader.

Of immediate importance to the college station are David Hall's article "Musical Continuity for Radio", Ernest LaPrade's "Building the Musical Program" and "Composing for Radio" by Morris Mamorsky. And of these three, perhaps Mr. Hall's section is the most useful to us. In masterly fashion, Mr. Hall outlines the requisites of a good script for various types of music programs. What's more important, he explains what makes each of its parts good or bad.

As to Mr. LaPrade's article, I can't swallow it whole, although it does contain a good portion of common sense. I also included Mr. Mamorsky's section on composing, not in its first aspect, but as a very excellent guide on the use of recorded music for a dramatic show.

Since IBS has obtained for its members a blanket clearance for all music, the section on music rights will be referred to mainly with regard to those infrequent "live" shows we do. Whenever that situation does arrive, though, you'll find that Mr. Belviso has the right answer.

Obviously, MUSIC IN RADIO BROADCASTING is a "must" for every station library, and recommended reading for all its personnel--executives included!

John Pessolano

RECORD REVIEWS

by Joel Chaseman (WVBR)

This month we're going on a conservative kick! We find it just a bit confusing to hear and read of hundreds of recording companies which enter the field--for two or three releases--then quietly fold up their presses and mutely expire. This month, therefore, we intend to limit our discussion to the so-called "big" firms. We'll try to catch up on the releases of Victor, Columbia, Decca and Capitol.

HOT

- * You Made Me Love You
- **Heywood Blues (Dec 23677)

EDDIE HEYWOOD seems to have lost a small bit of the spark that was kindled into a fame just a while ago. These sides don't compare with his "Beguine" or "Ole Virginny". Perhaps he's been accompanying Bingo too much.

- **Scuttlebutt
- **Gentle Grifter (Vic 20-1929)

ARTIE SHAW, when between marital upsets, seems to put out some very fine platters. This record, made when Shaw was working for Victor, shows off the fine side-men he had at the time, as well as the justly famous Shaw clarinet. Kessel's guitar and Marmarosa's piano are also outstanding.

- ***When A Woman Loves A Man
- ***Julia's Blues (Cap 320)

JULIA LEE, new on Capitol, is no novice in the music field. She's been singing the blues in Kansas City for years and years. These sides are the very best in blues, both vocally and instrumentally. They're musical, sincere and tasty.

vocal

- **Silent Night, Holy Night
- ***Adeste Fideles (Col 37145)

FRANK SINATRA is always easy to listen to. This platter should be a station-standard for the season.

- *Things We Did Last Summer
- *Sweet Lorraine (Dec 23655)

BING CROSBY and JIMMY DORSEY have both seen better days.

- **A Gal In Calico
- ***Winter Wonderland (Cap 316)

JOHNNY MERCER and THE PIED PIPERS have come up with another one. The tempo is down, but the beat is great. "Winter Wonderland" is a fine old song, warmly done.

sweet

- ***Star Dust
- *Sooner Or Later (Cap 305)

BILLY BUTTERFIELD is on the way. That trumpet is right up there with the best of them. "Star Dust" is an elaboration of the famous introduction to the Artie Shaw arrangement.

****These Foolish Things**

****Time On My Hands (Vic 20-1930)**

ARTIE SHAW again, with more of his old Victors. These are typical Shaws, and sure to be crowd-pleasers.

??Tales From The Vienna Woods

??Humoresque (Dec 18919)

Exactly what is GUY LOMBARDO trying to build? It's true that he can't equal modern dance orchestras, but is that justification for oozing into the light classical field? If he had something to offer, it would be different.

NOVELTY

****Enlloro, Parts I and II (Dec 23213)**

CARMEN CAVALLERO records his standard again. Call it Enlloro, call it Voodoo Moon, it's still fine explosive Latin piano.

*****The Christmas Song**

*****In The Cool Of Evening (Cap 311)**

KING COLÉ TRIO with a strange release. "Christmas Song" will be good for years. "Evening" is almost clerical in concept and execution, but it is carried off well by the versatile Nat.

*****Dese Bones Gwinna Rise Again**

***On The Jericho Road (Cap 315)**

WALLY FOWLER and the OAK RIDGE QUARTET have put two old favorites on record and the result is satisfactory. "Dese Bones" is faithfully done, with all the oldtime fervor.

DRAMA GUILD

at **COLUMBIA**

WKCR at Columbia has inaugurated a new series of dramatic shows under the direction of a different staff member, or writer, each week. Based on the premise that production and direction of dramatic shows would be improved if under the supervision of experts in those fields, the station's productions have proved stimulating and unusual. Production of the shows, including choice of music and sound effects, is under the supervision of Richard Kandel.

Some of the plays in the series have been originals, and others adaptations from different literary sources. "Dream Into Egypt," a fantasy on the effect of a nationally enacted law of religious persecution, and the two-part drama of canal-hauling in the 1820's, "Erie Adventure," were written by Ernest Kinoy, who has had other scripts presented on the Columbia Workshop. Charles Sinclair, free-lancer whose work has appeared on "Curtain Time" and "Counterspy," contributed "Man on the Flying Trapeze," a tale of circus life. Other programs have used adaptations of Saroyan and Dorothy Parker stories, and the Stephen Vincent Benet story, "Elementals."

Music for the shows is taken from the station's record collection. Sound effects are all manual, and have ranged from the sound of a body falling in water to turning pages of a book. A filter microphone is used to heighten certain effects.

WPRU HAS STAFF CHANGES, NEW PROGRAMS

Princeton's campus station, WPRU, has had four new members added to the staff recently. Reid Hackney is now acting Station Manager, Warren H. Simmons is Program Director, John F. Barry Business Director and Richard Young, Advertising Director. Other members of the staff are Frank J. Rosenberg, Assistant Program Director; Dave Butz in charge of the Technical Department and Bill Westlake as his assistant; Jim Robinson is WPRU's Graduate Trustee and Faculty Advisor.

Record shows on WPRU are being revamped to please the student audience. Greater variety within each show has been the main goal of the staff; at the same time, the schedule is being changed so that live shows will not be bunched together, and to give more over-all variety.

Featured programs this term include "Tiger Tips," a five-minute-across-the-board campus news show. There are also national news shows, an hour-long Request Parade and the perennially popular Concert Hall. This year the Concert Hall features music from assignments in music appreciation courses.

WKCR HAS NEW BOARD OF DIRECTORS

A new Board of Directors has been appointed at WKCR, Columbia. Under the leadership of President Cullen Keough, the Board includes:

William Caselton...Business Manager
Ken Bernstein.....Production Director
Louis Gordon.....Production Manager
Caryl Hamburger....Program Manager
Alan Sobel.....Chief Engineer
Steve Packer.....Personnel Director
Tak Kako.....Publicity Director

WHC HAS NEW MANAGER

WHC, Hamilton College, the 23rd full Member of IBS, has elected Ed Kelly Station Manager. Recently the station's Program Manager, Kelly was instrumental in reviving the station from its wartime inactivity.

KBYU STARTS FALL BROADCASTS

Station KBYU, IBS Member at Brigham Young University, began broadcasts for the fall on October 28. Programs are aired from 7:00 to 9:00 nightly, and feature popular and classical music, news, and live shows. Included are dramatizations of the history of Brigham Young University, a variety show, quiz show, and dramatic presentations.

Officers of KBYU for this year include: Dewain Silvester, President; Eugene Taylor, Vice President; Rita Clement, Secretary; Evan Wimber, Production Manager; Aaron Card, Business Manager; Orin Parker, Program Director; and Owen Rich, Technical Director.

Greater ease of operations has resulted since the station's control room was rebuilt.

WBRU SALUTES THE NAVY

On October 27, Brown's WBRU broadcast a special Navy Day Program. Forty-five minutes in length, the program featured interviews with officers of the ROTC unit at Brown. The guests - Captain E. D. McCorkle, Commander N. J. Sampson, and Chief Signalman E. B. Soles - described their Navy careers and some of their wartime experiences. Bernie Frechtman was moderator for the show, which was produced by Jeff Boll. Continuity was prepared by Larry Levenson.

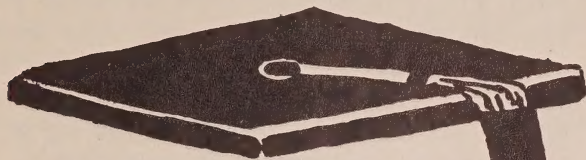
WVBR GETS CONCERT EXCLUSIVE

Station WVBR, Cornell, has obtained exclusive rights to broadcast a Marian Anderson concert on the Cornell campus late this month. Station has also received permission to broadcast all other concerts in the same series.

YALE-COLUMBIA GAME BROADCAST BY WKCR

Sam Hoch, Gene Lish, and Dave Iliff of the WKCR staff travelled to New Haven on October 12 to broadcast the Yale-Columbia game, using a leased wire.

alumni



notes

Lou Bloch, formerly of IBS and IBSR visited the office recently, while on a business trip to New York.

Vin Luca, former president of WBRU (Brown '42) has received his army discharge as a Lt. in the Chemical Warfare Division. Vin was married on October 20, to Fern L. Snyder, of Lewiston, Idaho. The couple met overseas when both were army members serving in the same unit.

Betty Chiarello Vogel, Pembroke '44, had a son, William H. Vogel, III, on September 28. Betty was program manager for the Pembroke Network before it was merged with WBRU.

Tom Wertenbaker, Princeton '45, had two WBS staffers, Ruth Jacoby and Lee Emery, working with him on station WNBH New Bedford, on election night--tabulating returns.

Betty Starkey, Pembroke '46, and former secretary of WBRU, married Joe Charette this past summer. They're living in New York.

Powell Ensign, Brown '38, is now working for J. P. McKinney, station representatives.

Ruth Weed, Pembroke '43, is now in Rome. She worked for the OSS in India and several other overseas posts during the war.

John Merriman, formerly on WKPN, University of Pennsylvania, is now a news writer for CBS.

Harriet Linton, former WSRN manager, is working in the radio research department of McCann-Erickson, advertising agency.

Gordon Graham, Brown '44 and Technical Manager of WBRU, is taking a course in x-ray apparatus at the Western Electric Company in Baltimore. He will return to Nowley, Mass., in December, to work in W.E.'s x-ray sales division.

Carl Carlson, Columbia '43, and one of the founders of CURC, is an associate editor of "American City Magazine". He is also studying at Luther Gulich's School of Public Administration.

Martin Scheiner, former chief engineer of WKCR, is now director of research at the Sherron Electronics Corp., Brooklyn.

Dushka Howarth, formerly WKCR's publicity director, is now doing publicity for NBC on their "Hi Jinx!" program.

Ed Holmes, WBRU Business Manager in 1944-45, is now with the American Embassy at Managua, Nicaragua.

Anne Thomas, Pembroke '44, is living in Wilmington, Del., where she works for the DuPont Company.

Bob Landon, former Music Director of WSRN Swarthmore, is in his senior year as a musicology major at Boston University Music School. He plans to study for an advanced degree, probably at Harvard.

(continued from page 3)

regular disruption of service by maids who broke wires, and the increasing difficulties of servicing the connections to individual radios made the engineering brains realize that some other method of broadcasting was needed. After much experimentation, it was decided that wired radio, rather than audio, would be the solution. At first the lines were connected with the radiator systems of each dorm, so that the radiators could serve as antennae. This worked fairly well but reception was not as satisfactory as it had been. The following spring the staff decided to transmit the signals to each dorm by wires through the heating tunnels, coupled into the electric systems.

One dean was finally convinced that this would not be a fire hazard; the superintendent of buildings and grounds agreed that running wires through the tunnels would be wiser than the use of overhead wires. The system as then set up operated well. Two years later the FCC had to close the station because the copper wires used, and the power, caused illegal radiation. The tunnel wires were replaced by shielded wire, and the coupling methods improved so that less power was required. That is the system in use at Brown today.

REAL PROGRESS

The staff on the Brown Network realized that catering to the campus audience was a worthwhile idea. Sports shows featured interviews with the coaches of rival teams; big dances and the big bands were aired on the network. Chapel speakers were invited to the station (which was by then located in the student union), for interviews.

As the details of the transmission system were worked out, the Program Department redoubled their efforts to create shows for the students. One outstanding program was "Boy and Girl in the Blue

Room", an informal, chatty program, featuring interviews with couples in the soda parlor. Vin Luca was doing the show one night when the line went dead. The technician fretted over the connections for some minutes, then sent someone to tell Vinny that he might as well sign off for he wasn't being heard. The messenger caught Vinny between tables; Luca sailed right on through the broadcast as if nothing were amiss. "Gotta put up a front in a case like that" he explained. "No one need ever know".

THE WAR YEARS

The impact of the war was hard, but did not change the station for over a year. A few staff members were then Army or Navy members, and other activities on campus also reported diminishing numbers. Some activities consolidated. At the station this was accomplished by incorporating the Pembroke Network into BUBC. Several of the Pembroke women became station officers.

With the dissolving of some of the campus activities, more space was available for those that survived. So it was that the station acquired a 20-foot sq. studio and room for a studio-control room and office.

At the request of WRUL, the network people prepared a fifteen minute show to be beamed to colleges and universities in England. Since the purpose of the broadcast was to cement understanding between college students in different countries, the Brown staff worked on a script telling of Brown's own history. "The Story of Brown University" was a dramatization of past highlights, and an account of participation in the war effort. The show was transcribed in a local station, and then shortwaved from WRUL. A year later, Bristol University sent a return show to the Brown station and campus.

Early in 1943, an attempt was made to close the station "for the duration" on the grounds that it could serve no use-

ful purpose and would not be adequately staffed. After many long talks with the authorities, the university decided that the station would be allowed to continue under supervision. Despite the confusion, the station managed to keep on the air. During one difficult period, there were ten broadcast hours a week, programmed from just 100 records.

Students in the Army and Navy units were most helpful, and presented several fine shows. The Army unit had a weekly series called "Taps", featuring everything from quizzes to concerts by their own musical clubs. At one time the program raffled off blind dates with Pembroke girls, in much the same manner as the "Pot of Gold" contest. Meanwhile, the Navy was broadcasting an early morning show, featuring current records and time announcements.

There were only a few special broadcasts during this period. Once the staff persuaded a sufficient number of local spots to pay for a remote 'cast of a St. Louis Cardinals demonstration game.

SWITCH TO NORMAL

Early in 1945 everything seemed brighter. Business from national advertisers came in--unprecedented in volume. There was a feeling of normalcy, a feeling that it was time to expand the station's activities. New equipment and better facilities were discussed and planned; program schedules took on new live shows, longer hours, and greater variety.

Much of the money was invested in new equipment. Double glass windows were inserted between studio and control room. A new transmitter was purchased, and was adapted to use on the campus. Sound absorbant material was installed on the studio ceiling to better balance extreme "liveness" of the room. All equipment was given a thorough overhauling, to enable it to stand the strain of an increased schedule and more "difficult" programs.

Now, in the fall of 1946, WBRU's staff numbers seventy-five, and a schedule of ten and a half broadcast hours a day is maintained. Morning and afternoon musical shows; evening broadcasts of symphonic and familiar music, live shows and campus news fill the schedule. The staff is aware of what the student audience wants most to hear--and they are working constantly to supply it.

IBS WAS STARTED AT BROWN

Soon after the Brown Network began as a regularly operated student activity, word about this new type of radio spread to other New England campuses. Interested students at Wesleyan, Williams, Harvard, Yale, and many other schools wrote George and Dave for information, and soon started stations on their own campuses.

Brown realized the need to develop a system that would simplify the spread of know-how on building and operating such stations. Soon letters went out to the stations on other campuses, asking if they would like to form a common association, which would distribute information among the members, and help groups interested in campus radio get started. The response was favorable, and the BUBC staff planned a convention to organize the intercollegiate group.

The Brown administration approved the idea of the convention, and gave the station meeting rooms, banquet facilities, and housing for the delegates. Speakers at the opening meeting included the President of Brown, Henry M. Wriston. Despite a roaring blizzard, delegates from twelve colleges came to the meeting.

The Intercollegiate Broadcasting System was officially organized on February 18, 1940, as a non-profit mutual benefit association. Three officers of the Brown station became officers of the national organization - George Abraham was elected Chairman, Dave Borst became Technical Manager, and Lou Bloch Business Manager.

...ing, if it's new, and they have. They're short-waving radio shows to South America.

It all dates back to 1937, a college generation ago, when some engineering students started restlessly tossing programs back and forth between their dormitories at Brown. Then other colleges caught on and a lot of campus radio stations with small transmitters and large student audiences sprang up, and grew into the Intercollegiate Broadcasting System, or I. B. S. Not content with a Fifth Avenue office, the peculiar feed-ing station at the campus permits such to operate without a license.

Nine Years Old

Started in 1936 as an idea-germ in the minds of two inventive students at Brown University, the first unofficial sprout budded at Brown as an "over-the-roof-tops" system, referred to jokingly as the "gas-pipe circuit," but by February, 1940, IBS had met, confabbed and drafted a constitution which made it the official clearing house for college radio info.

Thirteen college stations, more hours daily, attendances of some 60,000 radio fans, and a constitution which made it the official clearing house for college radio info.

more, an average of two stations is being added to the system monthly.

Six years ago this month, students from a dozen American institutions of higher learning at Providence, R. I., formed IBS, drew up a charter, promulgated a national plan of promotion, and for the student and for the student.

On Monday nights in April Columbia men will hear a news roundup from their own CURC to hear a news roundup from Campbell at the International Student Assembly. WOLD will cover the weekly basketball games from a mike set up in the gym; at Union UCRS listeners will hear students quizzing professors; at Brown WBRU will put on an all-student variety show; the Harvard Glee Club will broadcast a program of their most requested numbers over WHCN; on fifteen other campuses the students will tune in on programs put on by students.

"This is the Intercollegiate Broadcasting System" is the opening off phrase for the campus broadcasts and IBS today is the fastest growing shoots in radio.

IBS the four stations around the world, Haverf

Five years ago, at Brown University, George Abraham, Louis M. Bloch Jr., and David W. Borst strung up some wires, connected them with microphones and the loudspeakers of their radios, and thereby devised a novel talking system to interlink their scattered dormitories.

When others got in on the hookup, this wire maze, nicknamed the Brown Network, had to be moved underground and converted from a public-address system to radio frequency. This was done by running the wires through steampipe channels and hooking them up to a 3-watt transmitter, which could not broadcast beyond 260 feet.

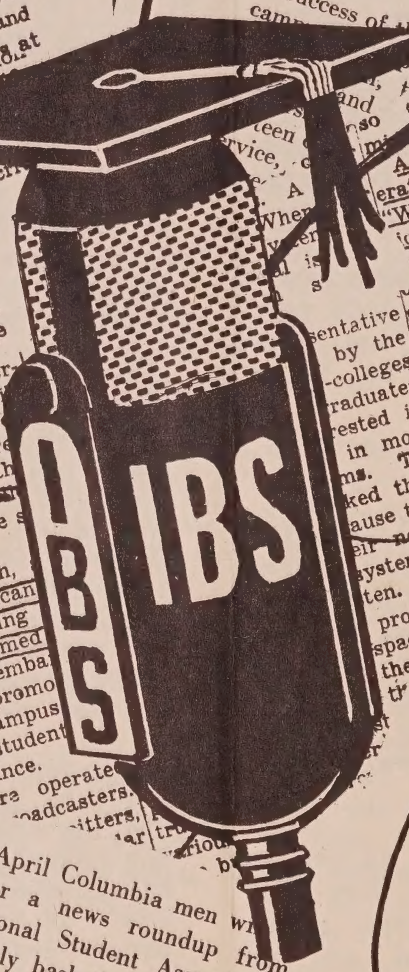
Success of this no-seeking more college study rooms in the cellar, and their classroom experiments continue studio soon was operating and call letters adopted "WBRU" for "bruin," the traditional college mascot. Soon sixty more students were on the operating staff—thirty young student engineers, program builders, actors and musicians.

Columbia University was one of the first to follow Brown's example in the first to build a campus radio. It became known as "CURC"—Columbia University Radio Club—under the technical supervision of William R. Hutchins. Not long ago the expanding IBS adopted a code

How It Started

Since the day back in 1937 when several Brown University engineering students first began fooling with the idea of sending wired broadcasts, and then used steampipe channels through which to string their wires to a three-watt transmitter for a college network, one of radio's more interesting side-shows has rapidly unfolded. A rainbow of networks followed the Brown system. On Feb. 8, 1940, out of such hook-ups as the Crimson Network of Harvard and those of well-known Eastern campus institutions there emerged the Intercollegiate Broadcasting System.

On the local scene the only me



"THIS IS THE INTERCOLLEGIATE BROADCASTING SYSTEM"